The EDISON KINETOGRAM

VOL. 4 London Edition, January 1, 1912 No. 6

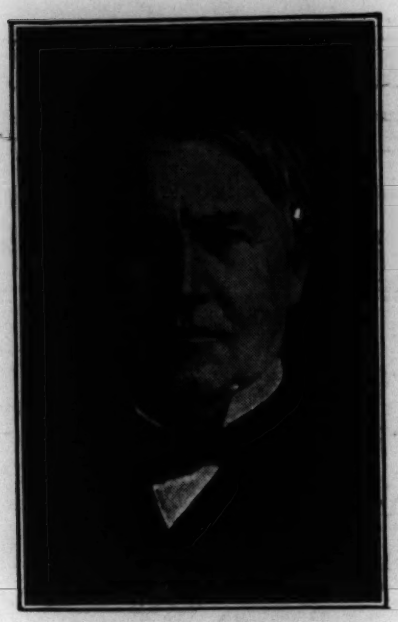
SCENE FROM

THE BLACK ARROW

FILM No. 6907

EDISON FILMS TO BE RELEASED on January 17, 20, 24, 27 & 31, 1912

Vol. 4 JANUARY 1, 1912 No. 6



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between January 16th and 31st, 1912.

"AN Old Sweetheart of Mine," to be released on January 17th, is unquestionably a film of more than usual interest. James Whitcomb Riley's poem of the same name is one of the finest things he has written, and has an added charm when pourtrayed in such delightful fashion by our players. The double exposures throughout the reel are little short of remarkable.

"Mike's Hero" is a comedy with a little more "slap-stick" than is usually found in Edison pictures.

On January 20th we have the first in our Robert Louis Stevenson series, "The Black Arrow," a film of extraordinary magnificence. It depicts in wonderful detail the troublesome times of the 15th century, during the bitter warfare then raging between the houses of Lancaster and York. For spectacular effect the picture has never been excelled. Absolutely no expense was spared to make it the most sumptuously mounted production ever released by any American manufacturer. It will be featured everywhere, we know. Stevenson has taken his place as one of the world's greatest writers, and we count it as no small achievement to have done justice to his initial work which we present.

No. 6906, "Logan's Babies," is one of the most excruciatingly funny stories we have ever portrayed on the screen. The man, woman or child who does not fairly scream with delight at Logan's predicament is in need of medical attendance.

On January 31st we will release a picture which, for human interest, could hardly be excelled. "Home" is full of thanksgiving sentiment, and teaches a useful lesson that will cause many a heart to throb. The picture is one worth featuring, because of its wonderfully human plot and atmosphere.

Limited space prevents our reviewing the other excellent films in the series herein described, but exhibitors have our assurance that they are up to Edison quality in every respect

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **January 17th, 20th, 24th, 27th & 31st 1912**

Mike's Hero

(COMEDY)

Released January 17th, 1912

Film No. 6892 **Copyrighted, October, 1911** **Code, Vorbinden** **Approx. Length 650 feet**

CAST OF CHARACTERS.

MIKE ..... LINCOLN PLUMER
THE HERO ..... WILLIAM WEST
MIKE'S MOTHER ..... LOUISE SYDMETH
HIS SWEETHEART ..... GERTRUDE McCOY

MIKE, the plumber, is ordered to solder the leaking pipes of a motor boat, and accidentally falls headlong into the lake. Being unable to swim, his lusty cries for help bring a tramp, who rescues him with a boat hook. Mike rewards the tramp by taking him home, feeding him and giving him his best and only suit of clothes, while he himself is obliged to go about in his overalls.

In more ways than one the tramp takes advantage of Mike's kindness, imposing on him and making himself a general nuisance around the house, all of which Mike cannot resent because he owes his life to him. He even goes so far as to become attentive to Mike's sweetheart. This is the last straw—poor Mike becomes despondent and decides to commit suicide by drowning. He goes to the very place where the tramp rescued him from a watery grave and deliberately jumps in, but to his surprise and amazement finds shallow water hardly up to his waist. It now dawns upon him that the ungrateful tramp did not save his life after all. Accordingly he goes home, kicks the tramp out, becomes reconciled to his sweetheart, and once more happiness and peace reign supreme in Mike's home.

The delineation is capital, and the surprise at the end adds greatly to the comedy value.

Posters for this subject will be issued.

An Old Sweetheart of Mine

By James Whitcomb Riley

(DRAMATIC)

Released January 17th, 1912

Film No. 6891 **Copyrighted, October, 1911** **Code, Vorbildung** **Approx. Length, 945 feet**

CAST OF CHARACTERS

THE DREAMER ..... MARC McDERMOTT
THE OLD SWEETHEART ..... MIRIAM NESBITT

"As one who cons at evening, o'er an album all alone,
And muses on the faces of the friends that he has known."

A NICELY furnished room with the moon showing through the window, a man of middle age with slightly silvered hair, everything indicating comfort. Lighting his pipe the man settles himself comfortably, picking up idly an old photograph album. Soon his interest is aroused, for

"I find the smiling features of an old sweetheart of mine"—

and the scene fades into the laughing face of a sweet young girl. Musing, the man goes to the window, where

"I hear beneath my study like a fluttering of wings
The voices of my children and the mother as she sings"—

and the scene fades into the moon-lit lawn with a woman and three happy children playing and singing. Still the fascination of the old sweetheart is strong, for he goes on—

"I feel no twinge of conscience to deny me any theme
When care has cast an anchor in the harbour of a dream"—

and the reverie continues in front of the fireplace, the past rising in visions before him.

"I can see the pink sun-bonnet and the little checkered dress
She wore when first I kissed her and she answered the caress."

The country boy and girl are seen, shyly awkward but irresistibly attractive, through the curling smoke of the pipe and fireplace. Then a later period—

"As we used to talk together of the future we had planned."

The young man and young woman are in one of nature's fairest scenes. He is to be a great composer, and she listens rapturously to his eloquence. But visions cannot last for ever. Suddenly the man is recalled to the present as

"Now my dream is broken by a step upon the stair,
And the door is softly opened and—my wife is standing there."

With her back to the audience she stands in almost an accusing attitude. He gives up his pipe and then slowly shows her the album, confessing his love even now for that old sweetheart. She takes it, faces to the front for the first time, and he turns

"To greet the living presence of that old sweetheart of mine."

The girl of the album, of the visions, and his wife are one and the same. Slowly the picture fades as they come together.

A beautiful poem, made more beautiful than ever on the screen.

Posters for this subject will be issued.

Off the Coast of Maine

(DESCRIPTIVE)

Released January 20th, 1912

Film No. 6865 **Copyrighted, September, 1911** **Code, Vorahnung** **Approx. Length, 265 feet**

The ocean's surfy, slow, deep, mellow voice, full of mystery and awe, moaning over the dead it holds in its bosom, or lulling them to unbroken slumbers in the chambers of its vasty depths.—*Haliburton.*

THIS is a short picture of exceeding attractiveness, depicting the unrivalled scenery along the coast of Maine. Its attractiveness is accounted for by two things; the indescribable fascination of "the mighty deep," and the beauty of photographic quality that adds so much to the high standard of motion pictures.

The camera, in the hands of one of our most expert photographers, has caught stray glimpses of the great rugged coast from the Bay of Fundy to Portland Heights, with all its grandeur of bold rocks and fierce wild waves that beat along the shore, sending out their everlasting, unceasing roar and seeming ever to be in constant struggle for conquest against the dark sombre rocks that guard the portal of the land.

In the opening scene of the film we see the tide going out—a panorama of falling waters adding variety and charm to the scene.

The camera next shows us God's mirror reflecting a quiet, peaceful hamlet nestled 'neath green hills and valleys; then in striking contrast follow scenes that breathe the anger of the deep in its tempestuous struggle—the waters boiling, the waves dashing high and the spray blowing about as if the wind were adding its strength to the fight.

Mr. Edison claimed recently, in an interview, that geography would soon be taught in schools with the aid of motion pictures. This film is a striking example of what he meant when he said: "I'd show them the actual moving life of all the lands of the earth, and they'd get their own ideas of geography without a text-book, and never forget them."

A small subject with large results, will be the universal verdict of all who see this beautiful picture. There is not an audience in "picturedom" that will fail to appreciate the charm of this truly unique film.

Those who have been fortunate enough to see for themselves the wonder of the scenes depicted will live pleasant experiences again; those whose travels have never brought them to the coast of Maine may well wish for the day when they will.

The Black Arrow

By Robert Louis Stevenson

(DRAMATIC)

Released January 20th, 1912

Film No. 6907 **Copyrighted, November, 1911** **Code, Vorderkopf** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

SIR DANIEL BRACKLEY .....CHARLES OGLE
JOANNA, his ward .....NATALIE JEROME
DICK SHELTON, his nephew .....HAROLD SHAW
LORD SHOREBY .....E. L. DAVENPORT
DUKE OF GLOUCESTER .....RICHARD RIDGLEY
THE PRIEST .....CHARLES M. SEAY
WILL LAWLESS, of the "Black Arrows" ..... JACK CHAGNON

SIR DANIEL BRACKLEY attempts to force his ward, Joanna, to marry Lord Shoreby, but receiving news of an impending battle, is obliged to hurry to the front. To prevent Joanna's escaping him, he takes her with him disguised as a boy. Young Dick Shelton (Sir Daniel's nephew) brings reinforcements to Sir Daniel, and thinking Joanna a boy assists her to escape. Joanna and Dick reach home, closely followed by Sir Daniel, who, becoming suspicious of Dick, plans to have him killed. This plan is overheard by Joanna, who warns Dick of his danger. In the excitement Dick discovers that his supposed boy friend is none other than Joanna, a childhood playmate. They renew their former friendship, which now develops into mutual love, but are rudely interrupted by the approach of Sir Daniel's hired assassins.

Dick escapes and hastens to the woods, where he joins the "Black Arrows," a band of outlaws, deadly enemies of Sir Daniel. Choosing Will Lawless, one of their number, as companion, they start out to rescue Joanna, disguised as monks.

Dick and Lawless, through the help of Joanna's companion, manage to enter the palace unnoticed, and for a brief moment Dick and Joanna are clasped in loving embrace, only to lose each other when she is led to the hall for the marriage with Lord Shoreby. But Lawless saves the day by piercing Lord Shoreby with a black arrow as the ceremony is about to begin.

Dick escapes and manages to save the Duke of Gloucester from an attack of Sir Daniel's soldiers. Gloucester thanks Dick warmly, and by Dick's advice attacks Shoreby town. Dick is given charge of the main position, and manages to hold it against the terrific attacks of the Lancaster army. For this gallant conduct Dick is knighted.

Dick and Lawless learn that Sir Daniel and his household have fled, and thus escaped the terrible carnage. They soon overtake them and make short work of his remaining soldiers. Sir Daniel begs Dick's forgiveness, which he readily grants, but when his back is turned Sir Daniel attempts to kill him, only to be pierced by the last black arrow let fly by Will Lawless.

Posters for this subject will be issued.

The Story of the Indian Ledge

(DRAMATIC)

Released January 24th, 1912

Film No. 6914 **Copyrighted November, 1911** **Code, Vordersatz** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

A YOUNG BRAVE ..... MARC McDERMOTT
"WHITE ARROW" ..... MIRIAM NESBITT
A PARTY OF TOURISTS ..... WILLIAM WADSWORTH, MARY FULLER, ETHEL BROWNING, DARWIN KARR, YALE BOSS

THIS is a novel idea in stories, and one that combines the interest of fact with fiction, of the past with the present, and of the Indian romance with the modern civilization.

We are first made acquainted with an Indian guide who is showing some travellers the sights of the river. Arriving opposite an Indian ledge, he tells them a story. It concerns itself with a young brave who loves little White Arrow, the big chief's daughter. We see the progress of their love midst the wild beauties of the forest, and finally their attempt to elope, in which they are foiled by the big chief. The question of punishment for the young brave is answered by a plan of the tribal medicine man. He has a potion of magic quality, and proposes to give it to the young brave, putting him into a death-like slumber and lower him into the devil's pit, a wonderful hole in the solid rock.

This, of course, ends the pretty love story of Little White Arrow, and the guide then tells how, after the pale faced men came to the island, the body of the young brave was discovered, and by a learned professor restored to life.

We then follow the initiation of the Indian into modern civilization. We see him find the site of his wigwam now occupied by a great white modern villa. We see him listen to a phonograph, which he takes to be the voice of the Great Spirit; then he mistakes a swift motor boat for a great white bird and speeds an arrow after it. He is lured into the house and awed by the glare of the electric light, and fleeing from this he finds a canoe, modern to be sure, but still a canoe, and paddles away from civilization into the sunset.

We next see him land at the foot of a tremendous ledge and climb the rocks to look across the waters. And then, suddenly, a mighty monster that fills the sky and water comes into sight around the edge of the rocks, almost at his shoulders. He does not know that it is only one of the great white steamboats, and is petrified by the sight, and there he stands to-day, a part of the solid rock.

Posters for this subject will be issued.

The Rise and Fall of Weary Willie

(COMEDY)

Released January 24th, 1912

Film No. 6902 **Copyrighted, November, 1911** **Code, Vorderbein** **Approx. Length, 1000 feet**

CAST OF CHARACTERS.

WEARY WILLIE ..... WILLIAM WEST
REV DR. HELPALL ..... BIGLOWE COOPER
NEWSPAPER REPORTER ..... YALE BENNER
A LUCKY TRAMP ..... EDWARD O'CONNOR

AS beggars are constantly presenting themselves at the door of Rev. Dr. Helpall, he determines to ascertain the cause of their idleness and inability to obtain employment. In order to make close observations he disguises himself as a tramp and boards a goods train with the assistance of a bright reporter, who seizes the opportunity for a "write up," and spreads the news by wire to towns en route.

A committee is appointed to repair to the goods yards to welcome the benefactor of the poor and much abhorred class of men known as tramps. Meanwhile Rev. Dr. Helpall is bowled along in an uncomfortable goods car, where he comes face to face with Weary Willie, a tramp who imparts unique and unheard-of information, which the reverend doctor jots down in his diary. His new task being somewhat strenuous, he soon succumbs to fatigue and sleeps soundly, during which time the train reaches the first town, where the committee, patiently waiting, mistake Weary Willie, emerging from the car, for the disguised Rev. Dr. Helpall, and conduct him with profound respect to the banquet hall, where he indulges in a hearty meal, after which he is introduced to a large audience assembled to hear him lecture. Meanwhile the real Rev. Dr. Helpall is being dragged to the lock-up as a suspicious character. Fortunately he meets a friend who proves his identity, and he reaches the meeting hall just as Weary Willie is having the struggle of his life attempting to make a speech. The mistaken identity is now discovered, and the impostor requested to depart. Rev. Dr. Helpall mounts the rostrum, and after a few brief remarks, while all heads are bowed in prayer, the pesky Weary Willie returns and hisses dire vengeance into the ear of the Rev. Dr. Helpall, who quietly and silently picks Weary up bodily, drops him out the back window, and resumes his prayer as though nothing had happened.

A rare tramp comedy sure to be hailed with delight.

Posters for this subject will be issued.

Logan's Babies

(COMEDY)

Released January 27th, 1912

Film No. 6906 **Copyrighted, November, 1911** **Code, Vorderhof** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LOGAN ..... EDWARD O'CONNOR
HIS SWEETHEART ..... BLISS MILFORD
HER FATHER ..... RICHARD RIDGLEY
HER MOTHER ..... ALICE WASHBURN
LOGAN'S LANDLADY ..... MRS. WILLIAM BECHTEL

FRIDAY the 13th is named as the wedding day by Mr. Logan's fiancee, Kitty Mulligan, but it proves to be a day of trials and tribulations for unfortunate Mr. Logan.

On the day of the wedding, the landlady of his boarding house volunteers to purchase a ready-made necktie while he minds her baby. On her way she meets with an accident which delays her, during which time Logan is desperately trying to pacify the squalling baby while the hour of his wedding is almost at hand. Unable to stand the suspense any longer, he wheels the baby about the streets in search of the landlady, and finally enters a haberdasher's, leaving the baby in the perambulator outside, where it rolls down to the curb, is picked up by a policeman, and taken to the station-house. Upon being informed of this, Logan rushes to the department for lost children. Here we find two lost perambulators, one containing the landlady's baby, the other a coloured baby, and also a number of lost children amusing themselves by exchanging the babies. Logan arrives, recognises his perambulator, and hastily wheels the wrong baby back to his boarding house, where the landlady, who by this time has sufficiently recovered to return home, is anxiously looking for her child. He quickly deposits the perambulator and rushes madly in the direction of the Mulligan home, arriving there long after the appointed hour. He finds the bride in hysterics and the house in a state of consternation. Meanwhile the landlady discovers that she has unwillingly acquired a coloured baby, and hobbles to the Mulligan's to find Logan.

At the department for lost children the coloured washerwoman finds her baby's pushcart, but alas, in place of her darling pickaninny she finds "white trash." Her amazement at this unexpected turn is ludicrous beyond description. With the matron's assistance she traces Logan to the Mulligan's home, and just as the marriage ceremony is about to begin, Logan suddenly becomes the possessor of two babies, which have been thrust into his arms. An uproar ensues and the bride promptly faints.

This comedy is one continuous laugh. It will make a chronic grumbler roar.

Posters for this subject will be issued.

Home

A Thanksgiving Story

(DRAMATIC)

Released January 31st, 1912

Film No. 6917 **Copyrighted, November, 1911** **Code, Vordringen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. CARTER ..... CHARLES OGLE
MRS. CARTER ..... MIRIAM NESBITT
THEIR SON ..... HAROLD M. SHAW
AN EDITOR ..... FRANK BROWNLEE
A MAN ABOUT TOWN ..... BIGELOW COOPER
AN ACTRESS ..... JEANIE McPHEARSON
A CLUB MAN ..... YALE BENNER

MR. and Mrs. Carter, an old-fashioned country couple, mourn the absence of their only son, from whom they have had no word for several years. Thanksgiving Day is approaching, and the longing to see her boy prompts Mrs. Carter to insert in a New York daily a "personal," which reads: "My child, come home. Then it will truly be Thanksgiving Day. Mother."

It is the reading of this "personal" by several persons in different walks of life, until it reaches the one for whom it was meant, that makes this film so appealing.

The editor of the daily in going over the copy fresh from the press, reads it first. He stops in the midst of his work, and a vision of his home and mother appears to him. He resolves to spend Thanksgiving, the first in many years, at his old home. He goes to the street, tosses the paper into a waiting automobile before he realises that he is stepping into the wrong machine, then gets into his own and is driven to the station. The owner of the other machine gets in, finds the paper and puts it into his pocket. He visits an actress in her dressing room, and while waiting for her to finish her act, begins to read the newspaper. His eyes fall upon the personal, and the appeal so affects him that he also decides to spend Thanksgiving with the old folks. The actress finds the paper he has left, starts to read it and finds the touching little paragraph. She, too, has been many years from home and decides to pay a Thanksgiving visit. Rushing from the theatre, she is accosted by a newsboy, but not caring to stop, hands him the newspaper and hurries on. He promptly sells it again. A man buys it, goes to his club, begins to read and finds the paragraph. He decides to go home, and in his haste, tosses the paper from the club window, where it lands at the feet of the one for whom it was meant. Penniless and cold he scans the "want" column, then he sees mother's "personal." He decides to give up the city and go back to the farm. He beats his way on a freight train and arrives home, just as his father and mother are asking the blessing before sitting down to their lonely Thanksgiving dinner. He takes his place with bowed head, to be welcomed with open arms by both parents. With the prodigal returned it is indeed Thanksgiving.

Posters for this subject will be issued.

A Perilous Ride

(WESTERN DRAMA)

Released January 31st, 1912

Film No. 6918 **Copyrighted, November, 1911** **Code, Vordruck** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

COLONEL COMMANDING FORT BENT.....JAMES GORDON
HIS DAUGHTER.....LAURA SAWYER
CAPTAIN LORRAINE.....HERBERT PRIOR
A SCOUT.....CHARLES SUTTON
WHITE FEATHER, an Indian Chief.....RICHARD NEIL
WHITE SWAN, his Daughter.....MABEL TRUNNELLE

THIS is a picture of Western military life, and the main part of the story actually took place, it being carried out to its dramatic close with the spirit of the time which it portrays. It deals with a kiss, the wager of a capricious girl, the daughter of the colonel of a Western military fort which was surrounded by Indians who were on the verge of attack. She was in love with Captain Lorraine, and knowing his fondness for her, she laid him a wager of a kiss to race her to the river, although she had received instructions from her father, the colonel, not to leave the fort. A moment he hesitates, but flushed cheek and sparkling eyes win and they are off. The river's edge is reached and the young captain has won the wager. But from across the river the warlike band of Utes dashes towards them, and now it is a race, not for love, but for life. The captain realizes that there is no chance for them both to escape, so signals the girl to ride on while in desperation he endeavours to hold the Indians in check for a few moments in order that she may gain the fort in time. This she eventually does, but the young captain falls into the hands of the Indians and is taken to the camp, bound and thrown into the chief's tent. At night White Swan, the chief's daughter whom he has befriended, steals into his tent and manages his escape. She arrives at the fort with news of his escape, but is wounded. White Feather, the chief, comes to the fort under a flag of truce, not knowing of his daughter's whereabouts, and demands the colonel's daughter as his squaw. The colonel realises that time must be gained, and tells him of his daughter's presence, but refuses to let the old chief see her. The redman does not believe the colonel, and sends forth a cry for his White Swan. He waits to hear her voice, but only silence falls upon the air, for death has stolen in and silenced White Swan's voice for ever. The Indian chief, believing the white man is deceiving him, turns to the window and draws his bow to send forth the arrow which will signal the attack. Suddenly the air is rent with pistol shots and distant sounds of conflict—Captain Lorraine has arrived with reinforcements.

The picture was taken in Colorado, which gives it splendid Western military surroundings. The Indians used in the picture are the Southern Utes, headed by Buckskin Charlie, one of the oldest Indian chiefs of the Ute tribe.

Posters for this subject will be issued.

The Charge of the Light Brigade

Our next Spectacular Production.

The above stirring poem is, perhaps, the most popular of Tennyson's poems. It is certainly as well known as any. Every school boy learns it by heart, and those of maturer years always find fresh inspiration in re-reading it. The fame of the poem rests not only on the magnificent swing of the lines themselves, but, in a large measure, on the melancholy but glorious event in English history which it recites.

We take pleasure in announcing that this subject is now in active course of preparation by our production department, and the release date will be announced in the near future. That the task of doing justice to the poem is a difficult one we fully appreciate, but an organization which has successfully produced "The Battle of Trafalgar" and "The Black Arrow" is not likely to fail in this.

"The Black Arrow" scores a Bulls-eye.

A tale of love and adventure, with the War of the Roses as an historical background, and the "English Greenwood" as its prevailing setting, is surely not unwelcome after the procession of impossible sheriffs, impossible Indians, and impossible cowboys which seem to haunt so many studios.

"The Black Arrow," by the Edison Company, is an adaptation for the silent stage of the popular story of Robert Louis Stevenson. The story was originally intended and written for young, and the picture will undoubtedly make a special appeal to the younger generation, for its hero is a boy and its heroine a girl. The work of adaptation presented difficulties, which few can realise unless they have read the book of Stevenson. As in all his stories there is in the "Black Arrow" much fine and graphic description and a variety of incident, not always closely connected with the central theme. An attempt to give the patron of the moving picture all the ramifications of the plot or even a complete portrayal of all its principal characters would have been impossible of achievement within the narrow limits of a thousand feet. The adapter has wisely avoided this temptation, and in simplifying with considerable skill the plot, has by that means been able to transfer to the screen the greatest charms of the whole story; the spell of the "greenwood," the spirit of romance and chivalry, and the hard yet picturesque fighting, for which the wars of York and Lancaster will ever be famous in English history. One of the features of the reel is the great number of fine outdoor settings; remarkable for beauty of nature and splendour of photography, even in this day of good outdoor settings.—*The Kinematograph and Lantern Weekly.*

To be released January 20th, 1912.

Don't forget to send in your order EARLY for your supply of special "Black Arrow" Booklets.

Films for Posterity.

A Plea by the "Evening News."

"It is only a matter of weeks now before all England will be able to witness from the fauteuils of a cinematograph theatre the magnificent ceremonial of King George V. being crowned in person and proclaimed monarch of our Eastern Empire. Indelibly impressed upon so many thousand feet of film is a complete and accurate record of this great national event. This fact will, as in the case of the Coronation and the sad laying to rest of our late King, have a marked effect in impressing upon the public mind the value and potentialities of the motion picture. . . . . Some years ago it was suggested that the Government, assisted by private contributions, should find a place in the British Museum or Record Office for important phonograph records of the songs of famous singers and the speeches of eminent statesmen. The suggestion was a valuable one, but up to the moment no definite steps have been taken in this direction. . . . . Our newspapers are not capable of preservation through the centuries like the rolls of Egpytian papyrus; of them special and less perishable imprints should be preserved. We have now, in the cinematograph film and the phonograph record, inventions that will reproduce vividly the very lineaments and voices of our times. . . . . The best of everything is now being given to the production of the motion picture - this is particularly so in matters theatrical. . . . . With the world's best players acting in pantomime, and thus staging the best of the drama for popular consumption, an awakened imaginative interest in the artistic side of the drama will be the result. Playgoers will come to depend less on the words of the play to supply that which their imagination should afford them. . . . . There is yet another point in favour of preserving films. In the opinion of several prominent members of the film industry, moving pictures will replace the family album and old-fashioned portraits in the homes of the well-to-do."

The Centenary of Charles Dickens

To commemorate the centenary of Charles Dickens, which will be widely observed both in Great Britain and America, the Edison Company intend to celebrate it by releasing an elaborate production of "Martin Chuzzlewit," in three reels. This great novel probably contains more well-known characters than any other one of Dickens' works. The beloved Tom Pinch, the hypocritical Pecksniff, the jolly Mark Tapley—all these, and others, will be shown in a clear and well-connected tale.

Sir Gilbert Parker.

We take pleasure in announcing that we have completed arrangements by which we shall have the exclusive use of Sir Gilbert Parker's works for motion pictures for a considerable period of time. To the long list of well known names on our list of authors the above will form a welcome addition. He stands in the very highest rank of living writers, his tales being of that virile, gripping nature which make them excellently adapted to motion picture purposes. The first release will be announced in an early issue of the *Kinetogram.*

Mr. Richard Penlake, writing in a recent issue of the *Bioscope*, says:—

"And now some season's greetings to our Edison friends, and in sending them I should like to congratulate the firm on the progress it has made. Edison films are now of the very best, lighting, arrangement, and technique being perfect. The hearts of many British girls have been won by one of the firm's heroes, he who plays 'Richard Manning' in 'The Doomed Ship,' which is, in my humble opinion, one of the best of the firm's productions, thanks to the excellent acting of the old ship-owner, 'Richard,' and the girl he loved. She is also an old friend, and one we always like to see; to her we send our best wishes. I cannot write of our Edison favourites without a reference to a lady who is a very special favourite, not only of myself, but to the majority of those who go regularly to picture palaces. We do not know her real name, but I have an idea it is Mary Fuller; anyway, she played 'Aida' in one film, and was the heroine in 'Madeline's Rebellion.' I could write many pages in praise of this charming actress, but space forbids."

The Edison Film, "A Conspiracy Against the King," is presented in the well-known Edison style, the costumes in particular being particularly handsome. The pretty love story which runs throughout will appeal to all, and a special word of praise is due to the acting of Mary Fuller and Harold Shaw, as Cecily and Walter respectively. The part of the highwayman is adequately portrayed by Mr. Walter Edwin, while the rest of the cast perform their duties in a manner always associated with Edison players. "A Conspiracy against the King" can be truthfully described as being one of the best dramas of its class we have seen for many a day.—*Bioscope.*

THE RINK

SPECIAL EDISON WEEK

Dec. 11th, 12th and 13th:
A Christmas Carol (By Charles Dickens)
Then You'll Remember Me (Return Visit)

Dec. 14th, 15th and 16th:
the Colossal Film—
The Three Musketeers (2,500 feet)

What Enterprise!

The above is a reduced *fac-simile* of the back of a "Three Musketeers" post card, showing how Mr. W. Wood Winstanley, Manager of the Wrexham Pavilion, featured this magnificent film.

Recent Edison Releases

A Complete Table from Nov. 1.

Nov.	1—The Modern Dianas (Com.)	1000
	1—Venom of the Poppy (Dr.)	1000
	4—Then You'll Remember Me (Dr.)	1000
	8—Professor and the New Hat (Com.)	800
	8—The Surgeon's Temptation (Dr.)	995
	11—The Question Mark (Com.)	500
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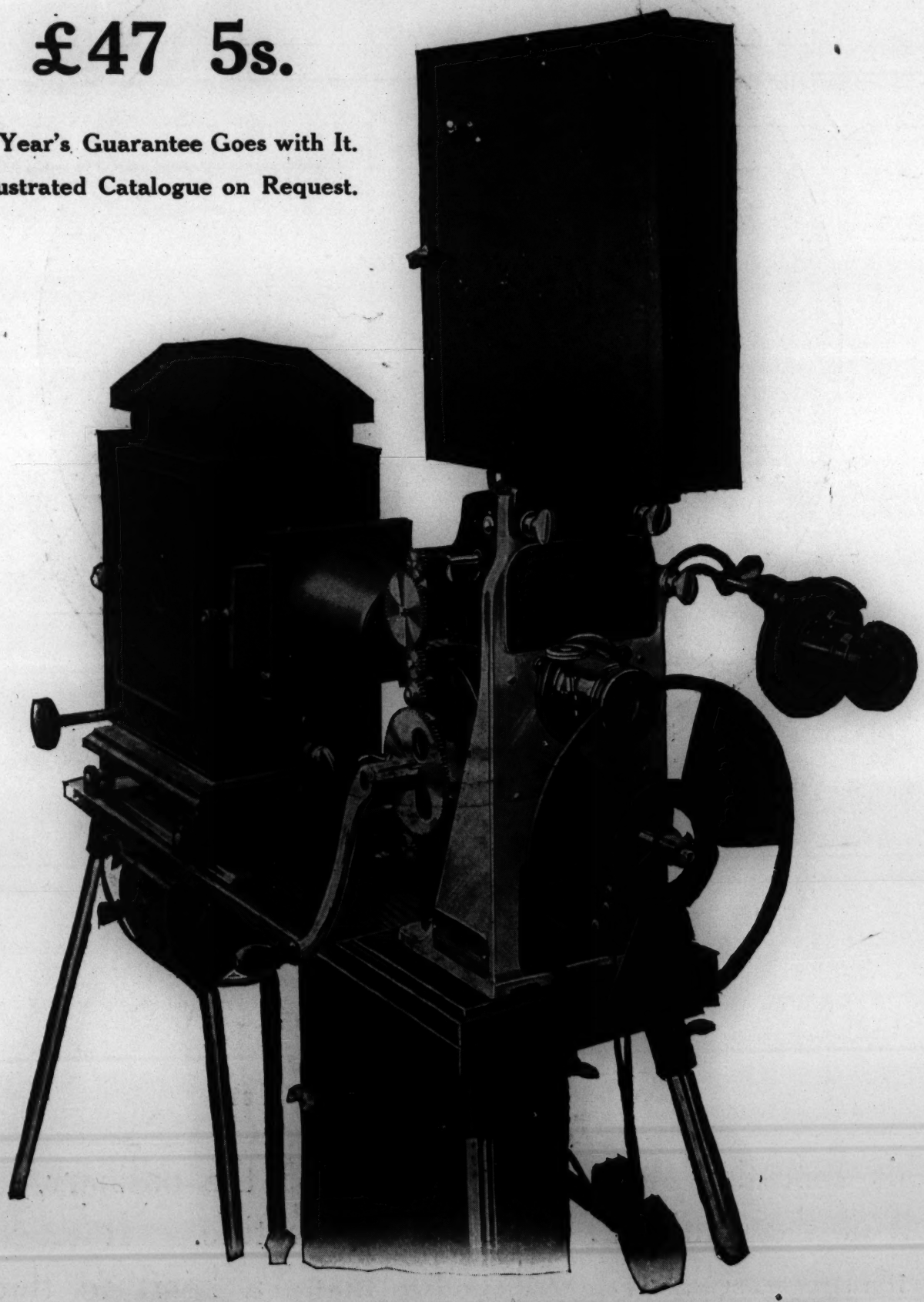

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